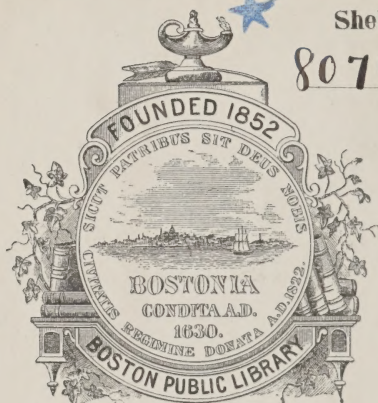




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MUSEUM OF FINE ARTS.

PRINT DEPARTMENT.

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EXHIBITION OF NEW ACCESSIONS.

OPENING MAY 21, 1896.

The last Exhibition of New Accessions opened on June 3, 1894. The additions made since that date to the several collections in the keeping of the Museum of Fine Arts,—its own collection and the Gray and John Witt Randall Collections, which are the property of Harvard College,—are so numerous that it is even less possible than usual to exhibit more than a selection of the prints received. As usual, also, most of the new accessions are gifts from generous friends of the Museum. Of purchases, only a single one of some importance was made by the Museum itself. On the other hand, the additions to the Gray and John Witt Randall Collections, by purchase, out of the funds provided by the founders of these collections, are of more than usual extent and interest.

It is pleasant to be able to state that among the donors the engravers of the United States are again represented by several names. Their liberality may be interpreted as showing that they appreciate the efforts of the Museum to provide an archive wherein their achievements may be deposited in the best shape,—that is to say in proofs,—for the information and admiration of posterity. At the head of the list this time stands Mr. W. H. W. Bicknell, the etcher, with no less than one hundred and eighty proofs, including his skilful copies of Cruikshank, etc., and his delicate renderings of book illustrations from designs by Mr. Edmund H. Garrett, as well as some of his early original work, and the large portraits from photographs more lately produced by him. Next in order comes Mr. W. J. Linton, the veteran

engraver and poet, who, although an Englishman, has now lived among us for something like thirty years. To a volume containing one hundred proofs of his own work, he has added (besides a number of smaller gifts) a further volume with one hundred proofs by English wood-engravers of the first half of this century, — men like Clennell, Nesbit, Branstons, Thompson, Orin Smith, etc. Another wood-engraver of note, Mr. Wm. Jay Dana, follows with eighty-seven proofs, and smaller donations of the same nature have been made by Mr. M. Lamont Brown and Mr. H. F. W. Lyouns. From Mr. E. D. French, of New York, comes a fine set of twenty-four proofs of his “*ex libris*” plates, including an impression from the plate which first led him into this kind of work, although its purpose was in reality a “take off” on the “*ex libris*” collector. It may also be mentioned here that Messrs. A. W. Elson & Co. have signified their intention of depositing in the collection of the Museum proofs, in duplicate, of the series of American portraits which they have begun to publish in etching and in photogravure, and that, in pursuance of this laudable intention, they have sent eighteen proofs as a first instalment.

Among the donors not engravers or publishers, Mr. S. P. Avery, of New York, would again lead as in former years (with one hundred and thirteen numbers, including all the Zilckens shown in the Second Print Room), if he had not been outdone this time by Mr. Thomas Gaffield, who has followed up his gift of a valuable collection of books to the library of the Museum, by an equally valuable gift of etchings, engravings, lithographs, etc. (two hundred and eighty-one numbers), to the Print Department. The whole of the Third Print Room has been filled with selections from Mr. Gaffield's gift, but his name will be frequently seen also on the labels in the First and Second Rooms. Among other important donations must be specified the great work on Adolph Menzel, the gift of Miss Minns, which formed the basis of the Menzel Exhibition, held from Oct. 1 to Dec. 9, 1894, and which, therefore, is not included in the present exhibition. As of especially timely interest may further-

more be noted a number of posters produced by Cheret about twenty years ago, the gift (besides other lithographs) of Mr. P. Thuerwanger, a personal friend of Cheret's. Through the kindness of Prof. Wm. Roese, of the German Government Printing Office at Berlin, the Museum has again received a large number of the admirable reproductions of rare prints made at the establishment named.

As it is manifestly impossible to refer here in detail to all the gifts received, a list of donors during the period embraced is appended to the present statement. From this list it will be seen that the Print Department of the Museum has again attracted donations, not only from various parts of the United States, but also from Europe. Where no city is given in the list, it is understood that the respective donor resides in Boston or one of its suburbs.

The purchase by the Museum of Fine Arts, above alluded to, consisted principally of the collection of proofs of wood-engravings from his own designs left by the late J. G. Chapman. As this work goes back to the time of Anderson, Adams, Howland, Kinnersly, Bookhout, etc., the acquisition of these proofs has added largely to the already very full and important collection belonging to the Museum of Fine Arts, illustrating the history of wood-engraving in the United States. It is well supplemented by some of the purchases recently made for the John Witt Randall Collection, which include the series of proofs published by the Scribners, under the title of "*The Art of the American Wood Engraver*," with text by the late Mr. Hamerton, and Mr. Cole's "*Old Dutch and Flemish Masters*," published by the Century Company, with text by Mr. Vandyck and the engraver. It can be claimed with more than probability that this division of the print collections now united in the keeping of the Museum of Fine Arts is unequalled by any other collection, either public or private, in the country.

Among the curiosities of the Chapman collection is a number of proofs of large posters, black as well as in color, designed for Van Amburg's menagerie more than half a century

ago by J. G. Chapman, and engraved by Bookhout. It is quite likely that these proofs are unique.

Of the purchases made by Harvard College, by far the most important is the large engraving, "The Assumption of the Virgin" (Pass. V, page 42, No. 100; Kolloff, in Meyer's "Lexikon," II, page 610, No. 58), formerly attributed to Botticelli. The fact that it is now generally and more prudently described as an engraving by an unknown Florentine of the fifteenth century robs it of none of its interest or value. It is decidedly, from the point of view of the historian of art in general, as well as from that of the student of the history of engraving in particular, one of the most important prints, possibly the most important print, in any American collection. The influence of Fra Filippo and Botticelli is very obviously apparent in the works of the Florentine engravers of the fifteenth century, and this print shows the highest achievement reached by their art under that influence. The preservation of the impression is remarkable, and although it may possibly be later than the impression acquired last year by the British Museum with the Malcolm Collection (an impression which cost its former owner £800),—as it shows a number of scratches in the plate, which the Malcolm impression does not show,—it is, nevertheless, quite as good in essentials. The fact that the impression in the Malcolm Collection went to the British Museum made it possible to secure this very desirable print for Boston, as the British Museum already had an impression among its earlier possessions. Through the courtesy of Prof. Sidney Colvin, who is at the head of the Print Room of the British Museum, it was offered to Harvard College, and the committee in charge of such matters did not hesitate to buy it out of the funds at the command of the John Witt Randall Collection.

Among the purchases for the Gray Collection the first place is due to a fine copy of Dürer's large "Passion" on wood, which completes the set of the series published by Dürer. Other purchases for the same collection are:—A considerable number of chiaroscuros, mostly by Italian engravers of the sixteenth century, and mostly in good impressions and in

good condition; a few very fine engravings by Dürer and by Schongauer; two engravings by the "Master M. Z.," hitherto unrepresented in the collection; some few specimens of early Italian work by Zoan Andrea, etc.; a small number of etchings, including specimens by Lautensack, Hirschvogel, Ruysdael ("The Field bordered by Trees," B. 5), Teniers, Ludwig Richter, etc.; a complete set of the marvelously delicate portraits engraved by J. B. de Grateloup; a collection of fine proofs (mostly knife proofs) of wood-engravings from designs by Ludwig Richter, in part obtained from Prof. Buerkner, of Dresden, by whom or in whose establishment they were engraved; and lastly, but by far not least, a good collection of lithographs, principally by Raffet, the great French master of lithography. A few illustrated books of the sixteenth century (including a splendid copy in fine old binding of "De humani corporis fabrica," by Andreas Vesalius, Basel, 1543) and one of the seventeenth century, are also worth naming.

It will be seen from this incomplete enumeration that the aim has been, as heretofore, to round out the collections in their various parts, so as to bring them nearer to 'hat never-to-be-attained end, — historical completeness.

A synopsis of the principal contents of the various cases follows.

FIRST PRINT ROOM.

Case 1, 2. The Heidelberg "Dance of Death." (Reproduction.) — Illustrated books of the sixteenth and seventeenth centuries. — Old Italian woodcuts, including a reduced fac-simile of the view of Venice, of the year 1500. — Wood-engravings by W. J. Linton and other English engravers.

Case 3. Two cuts from "The Apocalypse," a block book of the fifteenth century. — "Christ crucified," woodcut of the fifteenth century. — Seven woodcuts from the "Ordinações" of Dom Manoel, Lisbon, 1514. (Reproductions made at the Portuguese Government Printing Office, at Lisbon.)

Cases 4-9. Woodcuts from designs by Dürer. (The illustrations of "The Life of the Virgin," Case 8, etc., are

reproductions made at the German Government Printing Office, Berlin.)

Case 10, 11. Woodcuts and chiaroscuros from designs by Dürer, Aldegrevier, Cranach, and Goltzius.

Cases 12-19. Chiaroscuros, mostly by Italian engravers of the sixteenth century. (See also the frames over Cases 18 and 19. The fine impressions of "The Triumph of Cæsar," by Andrea Andreani after Andrea Mantegna, are a gift from Mr. Edward Habich, of Cassel, to the Gray Collection.)

Cases 20-22. Proofs of wood-engravings from designs by Ludwig Richter.

Case 23. Proofs of wood-engravings by Adams, Howland, Kinnersley, etc., from designs by J. G. Chapman.

Cases 24-31. Proofs of wood-engravings by Kruell, Brown, Lyouns, Dana, Cole, and other American engravers.

Case 34. Dry-points and etchings, partly in reproductions, by the Master of the Amsterdam Cabinet, Urs Graf (reproduction of the oldest *dated* etching known, 1513), Lautensack, Hirschvogel, Hans Bol, De Vadder, Van Dyck, Van de Wyngaerde, Soutman, and Tiepolo, etc.

Case 37. Etchings of the seventeenth to the nineteenth centuries, including Rembrandt, Ruysdael, Teniers, Berghem, Dujardin, Richter, etc. — Reproduction of Rembrandt's dry-point, "Christ presented to the People," B. 76.

Case 40. Modern French and English etchings.

Cases 43-50, 52. Etchings by Ph. Zilcken.

Cases 51, 53, 54-56. Etchings by Whistler: "Scenes on the Thames and other subjects."

Cases 55, 57-66. Etchings by W. H. W. Bicknell.

Case 67. "The Assumption of the Virgin," Florentine engraving of the fifteenth century, formerly attributed to Sandro Botticelli.

Case 68. Florentine engravings of the fifteenth century.

Case 69. Engravings by Zoan Andrea, Giov. Ant. d. Brescia, Nicoletto da Modena, and Jacopo de Barbari.

Case 70. Photographs of three Spanish engravings of the fifteenth century.

Case 71. Engravings by Schongauer, Dürer, the Master M. Z., Aldegrever, the Master I. B., and Jacob Bink (reproduction).

Cases 73, 74, 76. Complete set of the portraits engraved by J. B. de Grateloup.

Case 75. Bookplates ("Ex libris") engraved by E. D. French.

Case 77. Engraving by Burdet. — Etchings by Giroux, Unger, and Koepping.

Cases 78-81, 83. Lithographs by Charlet, Gavarni, Raffet, Rambert, Nanteuil, Lunois, and Greiner. (Among the Raffets, in Case 79, will be found fine old impressions of his two most celebrated compositions, "Le Réveil" and "La Revue Nocturne.")

Case 82. Three printed monotypes (spongotypes, painter-engravings) by Hubert Herkomer, R. A. — "John Marshall," photogravure from a painting by Inman, by A. W. Elson & Co.

Cases 84-87. Engravings from frescos by Fra Angelico in the chapel of Nicholas V., in the Vatican, at Rome.

THIRD PRINT ROOM.

Cases 88-106. This room, as before stated, is filled entirely with selections from the gift of Mr. Thomas Gaffield. Most of the specimens shown are proofs of engravings by the modern masters of the burin, which have been grouped together under the names of the painters, Raphael, Correggio, etc. The last alcove, Cases 102-106, is devoted mainly to English engravers and painters, including Turner, and a selection from the plates of Mr. Ruskin's "Examples of the Architecture of Venice."

LIST OF DONORS.

Amstutz, N. S., Cleveland.

Avery, S. P., New York.

Bicknell, W. H. W.

Brown, Miss H. Louisa, deceased (through Miss Augusta M. Brown).

- Brown, M. Lamont.
Chase, J. Eastman.
Clark, Dr. Chas. E., Lynn.
Dana, Wm. Jay.
Deslandes, Dr. Venancio, Lisbon, Portugal.
Durand, John, Paris, France.
Elson, A. W., & Co.
French, E. D., New York.
Gaffield, Thomas.
Gardner, John L.
Garrison, Lloyd McKim, New York.
Gilbo, W. H., New York.
Gray, Samuel.
Greene, Mrs. Francis B.
Habich, Edward, Cassel, Germany.
Heinzen, Karl F.
Herkomer, Hubert, R. A., Bushey, England.
Koehler, S. R.
Linton, W. J., New Haven.
Lippmann, Dr. F., Berlin, Germany.
Lyouns, H. F. W.
Middleton-Wake, Rev. Chas. H., Tunbridge Wells,
England.
Millet, Pierre.
Minns, Miss S.
Morse, Prof. Edw. S.
N. Y. Photogravure Co., New York.
Norcross, Miss Laura.
Page, Miss Edith.
Prang, L., & Co.
Roberts Bros.
Roese, Prof. W., Berlin, Germany.
Ross, Denman W.
Rowlands, Walter.
Spooner, Miss Sarah M., San Francisco.
Thuerwanger, Peter.
Warren, Mrs. Samuel D.
Woodbury, John P.

